
An Analysis of the Resolution of Andrews' Conflict in Graham Green's *The Man Within*

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Abstract

This research uses Aristotle's concept of tragedy to analyze the character of Francis Andrews as a tragic hero in Graham Greene's *The Man Within*. This study examines Andrews' inner and outer conflicts, his fight against the cowardice inherited from his father, his strained relationship with former comrades, and his way to self-discovery and moral clarity through Elizabeth. Using textual analysis and a qualitative research approach, the paper studies how Andrews' journey ends with a resolution consistent with Aristotelian principles, particularly hamartia, catharsis, and tragic recognition. Finally, Andrews achieves a fleeting but exquisite redemption through self-sacrifice, embodying the tragic hero's arc of redemption and evoking pity and fear.

Keywords: Andrews, Graham Greene, conflict resolution, Aristotle, The Man Within

Introduction

The concept of a tragic hero has fascinated generations of critics, philosophers, academicians, and students. The idea of a hero and tragic hero has had many faces, from Aristotle to the Theatre of the Absurd and Magical Realism. Even though Aristotle establishes the limits of the tragic hero, these are not universal. The present study attempts to analyze Andrews as the tragic hero in Graham Green's novel *The Man Within*. The research is qualitative, and Aristotle's Concept of a Tragic Hero has been used as a theoretical framework.

The Man Within is the story of Francis Andrews, a young smuggler who betrays his comrade, and the man he kills dies because of that betrayal; thus, he has to confront the consequences of his action. It is organized into three parts. After a brawl in which a man dies, Francis abandons his fellow smugglers, who are running spirits from France. He hides and seeks refuge in a cottage which belongs to a young woman named Elizabeth. Elizabeth convinces Andrews to testify against his accomplices in court. Then he goes back to Lewes, a coastal town, to testify at the trial of his fellow smugglers. He returns to Elizabeth's cottage when they are found not guilty of murder to warn her that her life is now in danger because he had identified her as an alibi. The end is full of surprises, concluding almost all the questions but leaving enough room for the readers to conclude what will come next.

The Man Within's protagonist, Andrews, is highly complex. His search represents a significant interrogation into the issues of inner and outer demons. Andrews' attempt to grapple with loyalty, betrayal, and self-identity against the backdrop of smuggling and social ostracism forms the basis of the novel. Andrews, however, rules with his combination of inherited traits and aspirations of moral perfectionism in a conflict he must face between the two, and as he rules, he must deal with Elizabeth throughout, who represents a path of redemption. Andrews is occupied in strained relations with former allies, his reputation, and two conflicting personas living within him. This research analyzes the resolution of these layered conflicts to determine how Andrews reconciles his internal struggles and external battles. By analyzing these conflicts at their intersections, the

study reveals how Andrews ultimately finds his way to self-acceptance and moral clarity in Greene's thematic depiction of a flawed hero and the following redemption.

The research is based on the following objective and subsequent research question.

Research objective: To explore the issue of conflict of the protagonist as a tragic hero.

Research Question: How does Andrews resolve the issue of his conflict in Graham Greene's *The Man Within*?

Literature Review

According to Adade-Yeboah et al. (2021), Greeks discussed tragedy and tragic heroes. A tragic hero is a protagonist. In the modern sense of the word, the Greek tragic hero was of noble birth and being torn down by all-mighty fate. His character was impeccable, if we consider it logically, even with some hamartia. Untamable fate immensely influenced the tragic Greek hero (p. 212).

In addition, Conversi (2024) states that a tragic hero must be somewhere between virtue and vice, but the reversal should not be caused by vice 'but by some error or frailty (hamartia).' Reversal and recognition excite 'pity and fear,' which, per Merriam-Webster (n.d), is called 'pathos.' Conversi (2024) says all of these elements culminate in the cleansing or 'purification' (catharsis). Aristotle (1922) defines tragedy as:

"an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear affecting the proper purgation of these emotions" (p. 24).

According to Erkan (2012), a tragic hero can be a woman or even an institution in the modern era. A modern tragic hero attempts to make some sense of the world he finds himself in. Reality is somewhat murky. He would do anything to get one thing. The modern tragic hero is not good or bad, but the hero's act is under the pressure of the gravity of the circumstances. He seems to be entangled in existential crisis (p. 101).

According to Mambrol (2020), Sophocles' *Antigone* illustrates the high price of tightly clenching opposing beliefs. Antigone and Creon are tragic because they will not compromise. Antigone follows divine law and family, and Creon follows his role as ruler and protector of the public order. Creon's choices lead to a chain of tragic events: First, Antigone's death, then the suicides of his son Haemon and his wife, Eurydice. Finally, these losses allow Creon to see his mistakes. The prophet Teiresias warns Creon, but pride keeps him from seeing that he has transgressed the moral laws until it is too late. Antigone and Creon believe they are correct, and neither will give way. *Antigone* is the tragedy of a painful conflict between personal duty and public responsibility and a tragedy of belief, illustrating that sometimes even good and honorable beliefs result in destruction. Jordan (1957) notes that critics differ in the analysis of Jane's Darcy. He is sophisticated and intelligent, in the words of some critics. Through Elizabeth, we see him as a prejudiced mind resulting from incomplete knowledge. Darcy agrees with this opinion, and we should remember that this is what the plot and novel need. Darcy is a hero and has to have some flaws, but also some great qualities since he is a real human being with a bit of good and evil in him (p. 29). Both of the novel's primary characters suffer from either pride or prejudice. However, as Elizabeth's understanding of Darcy increases, she falls in love with him. Darcy makes much personal growth in *Pride and Prejudice* to balance his character, win his love, make his life more accessible, and advance the plot. Through their significant characters, Jane wants to inform us that change is needed and that you must adapt to enjoy life (pp. 30-31).

Analysing Emily Bronte's *Wuthering Heights*, Al Balola and Ibrahim (2017) state that Heathcliff, both a hero and a villain, inspires readers' sympathy and repulsion. Heathcliff starts as a victim of repression and betrayal by his love and society, but he deteriorates into an evil force because of these repressive powers. Nevertheless, there is no justification for sympathy for this man, who has a tragic past, for he also subjects his enemies to mental torment, as well as manipulations regarding both his son and his lover's daughter. Human complexity, the effects of repression, and fate

transform Heathcliff and engage readers with moral ambiguity in Bronte's portrayal of Heathcliff (pp. 355-356).

Jian-ting (2016) argues that *Great Expectations*' Pip seems broken, incomplete, and immature yet sympathetic. Pip was the character that Dickens intended to show that nobody is perfect. The novel stresses the need for self-development to create a prosperous future for oneself. Pip has commendable qualities like a thirst for knowledge, dedication to his aspiration, and genuine affection for Estella. Nevertheless, just as with all people, he is flawed. He loves wealth and authority and sometimes puts them above greater values. Furthermore, things out of his control bring negativity into his life. Nevertheless, Pip's character is still instructive in that he proves himself resilient and can hope despite many setbacks (pp. 499-504).

According to Chelihi et al. (2018), Hemingway and Mahfouz meet Aristotle's and Hegel's criteria of a tragedy in literature, mixing it with their views of life and tragedy. Both authors feel that life is a tragedy and that the characters are fighting against old beliefs and traditions in the name of selfish desires. Hemingway does not blame his characters for their tragic end; instead, he sees life as a tragedy. On the other hand, Mahfouz blames both his tragic hero and society for their fall. The tragedy cannot be entirely blamed on fate, the individual, or society. Although both writers deviate slightly from Aristotle's idea of a tragic hero, they follow Hegel's idea of tragedy and Aristotle's other principles, such as having serious actions throughout the story (p.11).

According to Adji (2020), the Scapegoat and Tragic Hero archetypes investigate feelings of alienation and inner struggle in *Her Tale on Earth* and *The Day She Walked Out of the Gates*. The archetypes symbolize the complexities and contradictions that reveal deeper truths about people and our society. Aristotle believes that tragedy resolves conflict with catharsis, the release of emotions as the character's story plays out. These stories are complicated, and the characters must deal with difficult things, such as themselves, society, and relationships. They resolve their conflicts through suffering and loss. This resolution gives the characters self-recognition or the effect of their action and allows the readers to experience emotional release as the tragedy occurs (p. 7).

Singh (2015) asserts that according to Graham Greene, a traumatized childhood has a potent effect that stretches over an individual's lifespan and makes normalcy challenging to achieve. *The Man Within* is one of his best works, where the protagonist, Andrews, describes his father as a monstrous figure, harsh and unfeeling, without love, who treated his only son with unrelenting abuse, developing extreme awkwardness and cowardice. Andrews relates that he was beaten by his father for no reason, believing that would instill courage, but that only made him afraid and insecure. This confirms Greene's belief that childhood experiences shape us. Andrews' traumatic upbringing is marked in his life, and his neurotic tendencies are anxiety, depression, and fear (p. 400).

Methodology

Research design is defined by Kothari (2004) as "a conceptual structure which consists of the blueprint for data collection, measurement and analysis of data" (p. 31). The paper follows the qualitative research design because the researcher had to deal with descriptive data from the novel *The Man Within* by Graham Greene. Tenny et al. (2022) said that qualitative research is a kind of research that helps to explore and gain insight into real-world issues. Whereas quantitative research answers 'how many' and 'how much' questions by collecting numerical data points, qualitative research answers open-ended questions of 'how' and 'why.' Qualitative research explains processes and patterns that are hard to quantify.

The researcher carefully analyzed Graham Greene's work, *The Man Within*, and the method used was textual analysis. As Arya (2020) states, every researcher surely knows little about textual analysis. It is a qualitative research design, where text is observed and understood closely. Textual analysis is not concerned with the structure of the text but rather with deciphering underlying meanings that the text may yield. It is how you make sense of the text. Since we do not have universal meanings, we can go beyond the surface of the written words. In addition, textual

analysis is an objective process of exploring possible interpretations and not maintaining which ones are more true (pp. 173–175).

The researcher has collected the data through close reading of *The Man Within*. To find underlying themes and character development and how conflict resolution is achieved, the researcher has read and re-read passages, dialogues, and narrative parts. For each new dimension, a systematic approach was taken, and themes that were most central to the thematic complexity of the novels were focused on. The purpose of this study is to choose textual excerpts related to the research inquiries to examine the central research questions and objectives. The researcher attempted to understand each textual segment, its relationship to other parts of the novel, and the position of each segment in the general orientations of the book. In this literary analysis of the selected work by Greene, the researcher aimed to attune herself to the author's implicit thematic messages, narration, and character depiction to enrich the scholarship. The researcher analyzed the textual details to give interpretations and critical analyses that improved the understanding of Greene's literary work.

Theoretical Framework

The concept of a tragic hero is central to Aristotle's theory of tragedy outlined in his work *Poetics*. Charles H. Reeves critically elucidates the concept of Aristotle's tragic hero in his research article titled *The Aristotelian Concept of The Tragic Hero* published in 1952. Reeves (1952) states that according to Aristotle, a tragic hero is a character embodying noble qualities but possessing a tragic flaw or hamartia that ultimately leads to his downfall and the destruction of those around them. Aristotle believed that a tragic hero should be a person of high social status or nobility, such as a king or a warrior, as their fall from grace carries a more significant impact and evokes a sense of pity and fear in the audience. Initially, the hero's tragic flaw is often hubris or excessive pride, eventually becoming their fatal weakness, leading to their inevitable tragic fate. Aristotle believes the tragic hero should possess some virtues or goodness despite their flaws and ultimate downfall, as this contrast intensifies the tragic effect. The tragic hero's downfall is not purely due to fate or external circumstances but is also a result of their actions and choices. The fall is not pure loss; instead, it leads to some awareness on the part of the tragic hero. In essence, the tragic hero's misfortune exceeds the crime, and the tragic effect is heightened by their noble qualities and eventual recognition of their flaws.

Analysis and Discussion

Andrews' Resolution of His Internal and External Conflicts

Conflict is a tension or struggle in a story. There are different types of conflicts: internal conflicts, when a hero needs to fight against himself, and external conflicts, such as battles with society, another person, or an external force. In order to be a hero and finish a novel, the conflicts listed above must be resolved. These are essential conflicts to keep the story exciting and lively. If there were no conflicts, a story would become dull and passive. The hero in the novel *The Man Within* also faces internal and external conflicts, which are necessary for hamartia, pity and fear, purgation, and resolution.

Andrews' internal conflict started in his childhood when his father induced his cowardice and other negative traits. Furthermore, he seems to be in a fix in deciding whether these negative traits are his own or his father's. He must discover this information and eliminate those negative traits to be free of his father. This internal conflict is his struggle for self-improvement and getting rid of his father's legacy.

Aside from his internal conflict, Andrews has external conflict. He betrays his friends, who are now hunting him down, to kill him because they think he has disrupted their way of life. They see him as a cowardly, weak person. Therefore, *The Man Within* deals with internal and external conflicts and how Andrews solves them.

Aristotle (1922) talks about the final resolution by saying, 'An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following

it' (p. 31). The resolution in *The Man Within* is fast-paced and based on the background developed in the novel's formative parts. The novel ends with Andrews' death while the conflict between two conflicting and necessary parties (Andrews' father and friends and Elizabeth and Carlyon) is resolved. Andrews' death comes as a surprise because after having resolved the conflicts, death seems somewhat unjustified. The resolution of the novel, thus, fulfills another of Aristotle's (1922) ideas that '...Tragedy is an imitation not only of a complete action, but of events inspiring fear or pity' and 'Such an effect is best produced when the events come on us by surprise' (p. 39).

Andrews' resolution of his conflicts is accompanied by 'reversal,' culminating in the ultimate death. According to Aristotle (1922), Reversal of the Situation is a change by which the action veers round to its opposite' (p. 41), and 'The change of fortune should be not from bad to good, but, reversely, from good to bad' (p. 47).

Neuman (1951) asserts that Andrews is torn between good and bad, love and fear, and hope and hate. He abhors his father, but his hero-worship tendency affixes him to Carlyon. He becomes fed up with this life of hate, fear, and guilt and denounces his gang to the government, making things even worse for him because he is now caught up in the crossfire between his former gang and government officials (p. 41).

A close reading of *The Man Within* foregrounds layers of conflicts inherent to Andrews. For example, Andrews says, 'My father was a smuggler, a common bullying smuggler' (p. 71), but he is also sympathetic towards him when Greene says that 'Andrews felt his first flash of sympathy toward his father' (p. 37). Furthermore, Andrews seems to fight the idea of fear all his life. His obsession with fear can be witnessed from, 'I was born a coward, and I will live a coward' (p. 96). He is torn between the reality that he is fearful and his wish to be strong. This schism can be seen when Andrews says, 'I cannot be a coward, not altogether a coward' (p. 41). Andrews loves Elizabeth, but he also betrays her, which is evident from his confession, 'I've betrayed you twice in Lewes' (p. 183). Andrews' soul is torn between inherent purity and artificially induced vice. Critically, his critical self says, 'Don't you have enough gratitude to speak the truth?' (p. 70).

Resolving the Issue of Internal Cowardice

Andrews' internal conflict revolves around the troubled personality he inherited from his father, which has plagued him since childhood. Andrews' troubled relationship with his father marks the hamartia, which ultimately cost him his life trying to resolve it. According to Aristotle (1922), '[The change of fortune] should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse' (p. 47). The center of contention for Andrews is how to get rid of his haunting father, who seems to be the threshold of all the evil in Andrews' life. Sabine (1968) states that themes of cowardice and sin have been recurrent in Graham Greene's works. In *The Lost Childhood*, Greene says that the child knows 'most of the game,' but there comes a time when life seems to be just a game. It is time to become a man. A real and spiritual man faces all the challenges and holds his integrity. Sabine adds that in *The Confidential Agent*, Greene's hero is haunted by sin. Furthermore, in catholic terms, sin represents the result of the original sin and the ultimate fall. A guilt-stricken hero is embedded with vices, which he is bound to remove (p. 17).

Andrews' father, who imposed his weaknesses on Andrews, wanted him to be brave but instead left him feeling inferior and fearful. Despite this, Andrews longs to transcend these limitations and become courageous. Elizabeth plays a pivotal role in helping him confront this conflict. She encourages him to act decisively, saying, "You hesitate and hesitate, and then you are lost... Can't you ever shut your eyes and leap?" (Greene, 2005, p.86). This moment marks a turning point for Andrews, urging him to trust his judgment and take bold actions. Her support pushes him to begin shedding his fear, offering a sense of agency he had never experienced before.

In a significant act of defiance, Andrews writes a letter to the authorities against his friends in a desperate attempt to change his circumstances and prove his bravery. Though he initially feels terrified, whispering to himself, "Dangerous, dangerous" (p.12), his act is crucial in his struggle to reconcile his internal cowardice with his desire for courage. Andrews runs from the law and seeks refuge in Elizabeth's cottage, where he finds some respite from his internal and external battles.

Despite his momentary victory, he is haunted by dreams of his father's criticism and the fear of confronting Carlyon, who represents the life and identity Andrews wants to escape. This internal struggle intensifies as he realizes the depth of his betrayal and the emotional toll it takes.

However, as Andrews progresses, he faces moments of self-doubt and isolation. When Elizabeth urges him to leave her cottage, Andrews experiences intense loneliness, grappling with the harsh world around him and the legacy of cowardice left by his father. The state of Andrews' mind is described as "A wave of self-pity passed across his mind, and he saw himself friendless and alone, chased by harsh enemies through an uninterested world" (p.24). His encounter with Carlyon forces him to confront his deepest fears, as Carlyon asks, "Why are you frightened? What's the matter with you?" (p.47). Andrews acknowledges that the past is over, but the weight of his father's influence remains. He realizes that despite his outward actions, he is still bound by the cowardice instilled in him. By the novel's end, he begins to recognize that his journey is not just about physical bravery but about overcoming the psychological grip of his father's legacy. His internal resolution, though incomplete, is a step toward freeing himself from the fear that has defined his life.

Neuman (1951) writes that Andrews is a born coward. His timidity is inherent in his romantic but powerless mother and 'bullying father.' He is a psychologically complex character who struggles between the nexus of hate, fear, love and hope (p. 41). Furthermore, Neuman (1951) adds that Andrews' hate and cowardliness are projected onto every person he comes in contact with, including Elizabeth (p. 47). The cowardice almost always walks with Andrews; however, sometimes, cowardice is accompanied by hope. This ray of hope is enshrined in the figure of Elizabeth. In the end, after the death of Elizabeth, Andrews fashions himself as a strong person. The end projects Andrews as a hero unafraid of justice (p. 43).

Resolving the Internal Conflict of Father

According to Neumann (1951), the father was the root problem for Andrews. Andrews says that when his father died, he was happy because it meant the end of the fearful chapter. After all, his father used to abuse Andrews. His father believed that it would make Andrews brave, but, on the contrary, it backfires and makes Andrews fearful and cowardly (p. 47).

Andrews' internal conflict is rooted in the influence of his father, a coward who emotionally manipulated him and who had a very harsh upbringing on Andrews. Andrews believes that, even though his father is dead, he carries his father's spirit, and its presence intrudes on the decisions and actions he takes. Andrews tries to make sense of who he is and is not and who he has become, all through the lens of the man he was raised by. When Andrews faces the difficult decision of going to Lewes, he is reminded of this internal struggle: 'I am leaving here, I thought, I have promised to go,' but he sees Lewes as a dark, menacing place that will pull him back into death (p.91). The fear Andrews feels reflects how much his father's memory holds him back and stops him from seeing his bravery and independence.

It leaves no doubt that there is a duality within Andrews, constantly splitting him between two sides of him. He describes himself as "embarrassingly made up of two persons, the sentimental, bullying, desiring child and another more stern critic" (p.24). He is dominated by the traits of his father: sentimentality, cowardice, and lust. Andrews is forever stuck in a tug of war between himself, who wants to do the brave thing, and the less desirable qualities he inherited from his father. He is unsure if his actions are his or his father's weakness. Andrews betrays Carlyon, the man Andrews admires, but this internal tension only exacerbates self-loathing and confusion. Andrews reflects, "Is this I who am speaking? Can I exist like this?" (p. 24). He acknowledges his struggle between these two personas preventing peace.

Aristotle (1922) states that 'Recognition...is a change from ignorance to knowledge' and this 'recognition, combined with reversal, will produce either pity or fear' (41). Andrews is constantly preoccupied with whether he is alone or if his father lives within him. The recurrent tension and gravity of this question give way to recognition. Answering the question of existence leads to reversal.

Now, when his internal conflict has reached its peak, he slowly becomes aware that his father's influence has comprised his entire life, yet he is getting a sense of agency for it. However, when Elizabeth accuses him of his obsession with turning on his father, he finally faces the source of all his suffering. Andrews reflects, "It's not a man's fault whether he's brave or cowardly. It's all in the way he's born. My father and mother made me. I didn't make myself" (p.52). This is a crucial moment in his journey when he starts to take on the deep-seated pain that his father's actions have caused. Despite this, Andrews begins to understand that he has the power to break free of his father's legacy with the help of Elizabeth, the mentor he has so desperately needed. Nevertheless, his journey is not over yet, for the residue of his cowardly self still stuck to him when he tries to move forward. We can see that even though Andrews is awakening to who he truly is, he still has the shadows from the past to overcome in order to begin to step through real life.

Neumann (1951) asserts that Andrews' father has always been contentious. He was abusive and overpowering (p. 47). However, the end of *The Man Within* surprises the reader with intense drama. The father living within Andrews is also resolved when Andrews shakes hands with Carlyon and becomes at peace with one of his father's residues. At the end of *The Man Within*, Graham Greene gives an impression by saying that, finally, the father was slain, yet the 'self' remained intact. It was the self that was pure and calm and knew no lust, fear, or blasphemy. Neumann concludes that the 'stubborn' father is laid low at last, and Andrews is finally himself, i.e., the critic (pp. 44-45).

Resolving the External Conflict of Friends

Aristotle (1922) talks about the tragic effect, saying, 'But when the tragic incident occurs between those who are near or dear to one another... these are the situations to be looked for by the poet' (pp. 49-51). It means tragedy is better if it occurs between those near and dear to each other. Andrews' internal conflict with himself and his struggle with self-doubt is coupled with the external forces of Andrews' friend and his former accomplices.

Carlyon comes to Andrews at Elizabeth's cottage to demand information about him, but Andrews has no shame in telling Carlyon the truth. He says his friends had wronged him, and he never wants to be friends with them again. He speaks with conviction that he would kill them if they were to disrupt his life. However, this bold declaration contrasts the deep internal conflict he struggles with when confronting Elizabeth. Andrews becomes so emotional when she asks him why he is running from his friends that he confesses that his friends are running after him like death. The voice of his critical self, a cowardly voice of his father, tries to suppress him, saying, "'You fool, she will see through that. Haven't you enough gratitude to speak the truth?' But then he protested, 'I will lose all chance of being comforted.' But when he looked at her, the critic won" (p.70).

Later, Elizabeth makes Andrews admit that his life has been shadowed for so long by his father. Andrews opens up for the first time about the deep-seated pain that has driven his actions when she asks if he resents his father. Andrews says, "I could do nothing which was not weighed up with my father and found wanting. They kept telling me of his courage, what he would have done, and what a hero he was. They gave me up in the end. They were kind to me, charitable, because that man was my father" (p.72). He explains that his father's legacy of courage and heroism weighed heavily upon him, leaving him feeling not up to scratch and constantly judged. He needed Elizabeth for comfort, companionship, and validation. She represented certain things he wanted in his own complicated heart. Nevertheless, he admits he was a fool to ally himself with Carlyon and feels weak and betrayed. This is the confrontation with Elizabeth when Andrews finally begins confronting the truth of what he has done and why.

As Andrews must cope with his external conflict, Elizabeth proves to be an essential source of guidance for him to cope with his struggle toward a resolution. After hearing Andrews' confusion, Elizabeth urges him to complete what he did, telling him, "Well, if you can't undo what you've done, follow it out to the end" (p.85). With this advice, Andrews dares to confront the results of all his decisions and do so with direction. Elizabeth convinces him that he is worth more than he thinks and is the catalyst for his transformation. She says, "Go to Lewes, go to the Assizes, bear your witness, and you will have shown yourself more courage than you" (p.86). These words push

Andrews over the edge, confront his past, and resolve his external conflict. Through Elizabeth's encouragement, Andrews finally starts acting like a man.

Neumann (1951) asserts that Andrews was drawn towards Carlyon because he was 'enslaved' by hero worship. The gang, which becomes the nightmare for Andrews, is also the extension of Carlyon. At first, he is at peace with them, but his critical self always points out that something is awry, resulting in Andrews' betrayal and handing over the gang to the authorities (p. 41). Neumann concludes that the notion of Andrews' conflict with the friends is resolved at the end in Andrews' symbolic handshake with Carlyon, who has been sworn enemies throughout the novel. Carlyon accomplishes this feat by accepting reality and showing bravery in adversity. When Andrews no longer fears justice, he is calm from within, and his fear and hate change into love and acceptance (p. 44).

Harnessing Unseen Nature

Despite Andrew's worst traits coming from his father, he struggles to become a better person. It is brave to tell the authorities about smuggling, but it means rejection and shame by others. Andrews is called by one person "a damned informer" (p. 127), but he had good intentions. Andrews draws strength from the love for Elizabeth, the bright bit in Andrews' life. He is clear on his internal struggle when facing a court decision. He is being pulled between wanting to do what is right and his cowardly side. Nevertheless, fear and doubt brought on by his father's power prevent his actions, yet he expresses the wrongdoers to keep his promise to Elizabeth because of the complexity of his character and the conflict between his wants and his sense of morality.

Throughout the story, Andrews' inner conflict increases. He does things he regrets, like turning to Lucy for comfort, when he should be turning to Elizabeth because his father's influence still affects him. He fears life and wants to change it, realizing his cowardly nature has hurt him. He wonders whether he can make his mother proud or escape his father's shadow. Nevertheless, he has hope because of his relationship with Elizabeth. Elizabeth asks Andrews why he stays when he is afraid, especially when he risks his life for her when the two profess their love for each other. Andrews responds, "I don't fear it any longer. You are filling me with yourself. That means courage, peace, holiness" (p.189). This instance shows Andrews' acknowledgment that Elizabeth has transformed him. He stays with her and is no longer held back by fear because he must face future challenges. At a turning point in the novel, Andrews tries to realize how much he can go for Elizabeth. He knows his courage is now bound to her, that their love may make him great or kill him. She gives him his confidence back when he loses it because of his self-doubt. She tells him she has seen his courage three times and reminds him, "I tell you, you are no coward. It is a delusion you've been living under...you've proved your courage three times to me...you'll do it once more and then you'll know and be at peace. You've wanted peace. That's the way to it" (p.203). Elizabeth urges him to face his final challenge confidently. Finally, Andrews' metamorphosis is finished; having turned from a scared coward to a man who will do right because of love, struggle, and sacrifice, he is at peace and heroic.

Throughout his life, Andrews has been fighting with the unseen forces. If they are in the form of his father's influence, a conflict between fear and bravery, choosing good or bad, right or wrong, or fighting fate. First, Andrews is haunted by the unseen influence of his childhood, the experience that stays with him till the last act of handshaking with Carlyon and subsequent suicide. Neumann (1951) says that *The Man Within* successfully traces the vices of society back to the home and school (p. 48). Even doing good backfires for Andrews. Neumann (1951) asserts that Andrews' turning to the authorities backfires because now he is caught between the crossfire of both his former gang members, who have now become his sworn enemies, and the government officials, to whom Andrews is a former gang member and would seek his help anytime (p. 41). Neumann (1951) adds that Elizabeth is the only good thing that is holding Andrews together (p. 51), but she commits suicide to protect her integrity and innocence from the gang members (p. 43). This final blow of guilt and gloom is unimaginable to bear as it is not only the closest person who has died but also that it all happened due to you.

New Beginnings

In the subsequent death of Elizabeth, Andrews is consumed by regret and sorrow. Sitting in the cottage, he ponders the ongoing events leading to Elizabeth's passing. He prays for more time to put things right. He contemplates, knowing that the hatred, the revenge, and the death that has become his lot have nothing to do with Carlyon but with his father. Andrews admits when he reflects on the events, "It was in any case, he felt dim, not an act of the living which had crumbled life but of the dead, a victory for the man who had preceded him in this cottage and for his father. There had been no struggle with Carlyon but only with his father" (p.215). His father's influence has shaped his decisions and actions; even worse, Elizabeth is dead to counter that negativity. Andrews grasps that the real battle is not with Carlyon but with his father's ghost, whose evil had tormented and permeated his father and mother all his life.

As Andrews grapples with his father's influence, his inner struggle becomes clearer. However, he wonders if he can get out from under his father's shadow and concludes, "I am my father, he thought, and I have killed her" (p. 215). Because of this self-realization, he has to face his betrayal and cowardice, things he inherited from his father. Andrews reports to Carlyon that he intends to meet his father's ghost. In his mind, the only way to be free from his past is to defeat his father. It is shown in Andrews' statement: "...but, father, you too shall die" (p. 220). At this moment, Andrews decides to let go of his father's control and control of this confrontation, which is not a suicide escape but an internal fight for escape and peace.

In his last moments, Andrews faces the destructive influence of his father and achieves peace. He speaks to Elizabeth one last time after sending Carlyon away, asking, "It was I that killed you? For was there anything of himself that was not his father?" (p. 217). With this clarity, he can finally release the guilt eating him up. He closes Elizabeth's eyes and prepares for the ultimate battle between himself. Andrews finally confesses when the police arrive, asking about Elizabeth's death, and says, "I did kill her or my father in me, but, father, you too shall die" (p. 220). His suicide is his ultimate act of freedom, his death not in fear but to kill his father's ghost. His death brings him unexpected peace, and he is 'happy and at peace' (p. 220) as the 'stubborn ghost' (p. 220) of his father is laid to rest. Andrews' journey is complete. He overcomes internal and external conflicts and finds peace, which he has sought since childhood. Aristotle (1922) says, 'This recognition, combined with Reversal, will produce either pity or fear' (p. 41). Andrews resolves the issue with ultimate sacrifice and leaves the stage, instilling pity and sound fear in us.

Conclusion

Andrews is strongly inspired by the regressive attributes he perceives in his father, even after his death. The result of this unresolved conflict is self-doubt, anxiety, and a feeling of betrayal. Andrews has no trouble knowing his father's negative impact on his life, but he cannot form a new identity because his father's legacy holds him back. Elizabeth helps him, especially in facing this turmoil, making him believe he can do away with his father's weaknesses and believe in himself. Friends betray Andrews on the outside while Elizabeth supports him from feeling jealous and revengeful. Finally, Andrews discovers that his real enemy is not Carlyon but his father's influence. In a tragic yet redemptive act, he takes his own life, finding a brief moment of peace and understanding that he could not achieve during his life.

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